



THE DEVELOPMENT AND DEVELOPMENT OF THE NOMA GENRE IN ENGLISH LITERATURE

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Abstract: *This article analyzes the novel genre in Eastern and Western literature, its development and progress in English literature, as well as "Letters to a Son" by the statesman and writer Chesterfield Philip Stanhope.*

Key words: *novel genre, letters, epistolary genre, Chesterfield, "Letter to a son", literary and aesthetic views.*

It is known that the noma genre has a special place in Eastern and Western literature. For example, Khorezmi's "Muhabbatnama", Khojandi's "Latofatnama", Syed Ahmed's "Taashshuqnama", Yusuf Amiriyn's "Dahnama", the poetic letters written by Jami, Navoi, Babur, Furqat to their friends and teachers are the best of the noma genre. Some samples are listed. In foreign, including English literature, novels are an integral part of fiction that reflects social and spiritual life, literary process, as a source of information about authors' creativity, their literary and aesthetic views. English-language novels expressed not only interesting events and adventures, but also thoughts about art, history and politics, and a description of the inner spiritual world of the writer. It is also possible to observe various aspects of English cultural life through them.

The English epistolary literature of the first half of the 18th century contains excellent examples of the novel genre. "Stella's Diary" dedicated to Mrs. Johnson by D. Swift (1667=1745), the author of "Gulliver's Travels", writer and traveler Mary Wortley Montague (1689-1762) was written as a result of her trip to Turkey, the manners and customs of the people of the East "Turkish" letters reflecting his habits, letters of the English poet Thomas Gray (1716-1771) to his friends, statesman, writer, philosopher, historian Chesterfield Philip Stanhope (1694-1773) "Letter to a son" are vivid in our opinion. is evidence.

Chesterfield's Letters to a Son, consisting of more than 400 examples, are dedicated to his son Stanhope, and the author began writing them when his son was still young. Each letter begins with the phrase "my dear son". As you read the letters, you get the feeling that they were written to create the illusion of a live conversation with her son. Chesterfield lived in France for several years. In these letters, you can find many aspects of French and English culture, history, and literature. For example, in his letters of 1749, the author recommends his son to read the works of French poets and playwrights of the 17th century, introduces him to French customs and manners, and compares the English-French way of life. The



letters contribute to a deeper understanding of the philosophical and general cultural problems of the European Enlightenment.

The language of Chesterfield's work shows his unique artistic skill and talent. In the following excerpt, the author makes very relevant points about the manners of choosing friends, mistakes in this regard, the order and culture of being in a group, and the serious influence of the environment on human education. Also, in this example, the meaning of the proverb "Tell me who your friend is, I'll tell you who you are" is reflected:

LETTER XVII LONDON, October 16, O. S. 1747

DEAR BOY: People of your age have, commonly, an unguarded frankness about them; which makes them the easy prey and bubbles of the artful and the experienced; they look upon every knave or fool, who tells them that he is their friend, to be really so; and pay that profession of simulated friendship, with an indiscreet and unbounded confidence, always to their loss, often to their ruin. Beware, therefore, now that you are coming into the world, of these preferred friendships. Receive them with great civility, but with great incredulity too; and pay them with compliments, but not with confidence. Do not let your vanity and self-love make you suppose that people become your friends at first sight, or even upon a short acquaintance. Real friendship is a slow grower and never thrives unless engrafted upon a stock of known and reciprocal merit. There is another kind of nominal friendship among young people, which is warm for the time, but by good luck, of short duration. This friendship is hastily produced, by their being accidentally thrown together, and pursuing the course of riot and debauchery. A fine friendship, truly; and well cemented by drunkenness and lewdness. It should rather be called a conspiracy against morals and good manners, and be punished as such by the civil magistrate. However, they have the impudence and folly to call this confederacy a friendship. They lend one another money, for bad purposes; they engage in quarrels, offensive and defensive for their accomplices; they tell one another all they know, and often more too, when, of a sudden, some accident disperses them, and they think no more of each other, unless it be to betray and laugh, at their imprudent confidence. Remember to make a great difference between companions and friends; for a very complaisant and agreeable companion may, and often does, prove a very improper and a very dangerous friend. People will, in a great degree, and not without reason, form their opinion of you, upon that which they have of your friends; and there is a Spanish proverb, which says very justly, TELL ME WHO YOU LIVE WITH AND I WILL TELL YOU WHO YOU ARE. One may fairly suppose, that the man who makes a knave or a fool his friend, has something very bad to do or to conceal. But, at the same time that you carefully decline the friendship of knaves and fools, if it can be called



friendship, there is no occasion to make either of them your enemies, wantonly and unprovoked; for they are numerous bodies: and I, would rather choose a secure neutrality, than alliance, or war with either of them. You may be a declared enemy to their vices and follies, without being marked out by them as a personal one. Their enmity is the next dangerous thing to their friendship. Have a real reserve with almost everybody; and have a seeming reserve with almost nobody; for it is very disagreeable to seem reserved, and very dangerous not to be so. Few people find the true medium; many are ridiculously mysterious and reserved upon trifles; and many imprudently communicative of all they know.

The next thing to the choice of your friends, is the choice of your company. Endeavor, as much as you can, to keep company with people above you: there you rise, as much as you sink with people below you; for (as I have mentioned before) you are whatever the company you keep is. Do not mistake, when I say company above you, and think that I mean with regard to, their birth: that is the least consideration; but I mean with regard to their merit, and the light in which the world considers them.

There are two sorts of good company; one, which is called the beau monde, and consists of the people who have the lead in courts, and in the gay parts of life; the other consists of those who are distinguished by some peculiar merit, or who excel in some particular and valuable art or science. For my own part, I used to think myself in company as, much above me, when I was with Mr. Addison and Mr. Pope, as if I had been with all the princes in Europe. What I mean by low company, which should by all means be avoided, is the company of those, who, absolutely insignificant and contemptible in themselves, think they are honored by being in your company; and who flatter every vice and every folly you have, in order to engage you to converse with them. The pride of being the first of the company is but too common; but it is very silly, and very prejudicial. Nothing in the world lets down a character quicker than that wrong turn.

You may possibly ask me, whether a man has it always in his power to get the best company? and how? I say, Yes, he has, by deserving it; providing he is but in circumstances which enable him to appear upon the footing of a gentleman. Merit and good-breeding will make their way everywhere. Knowledge will introduce him, and good-breeding will endear him to the best companies: for, as I have often told you, politeness and good-breeding are absolutely necessary to adorn any, or all other good qualities or talents. Without them, no knowledge, no perfection whatever, is seen in its best light. The scholar, without good-breeding, is a pedant; the philosopher, a cynic; the soldier, a brute; and every man disagreeable. [3]

The culmination of this letter is that the beginning of any human virtue is good education and courtesy, without which perfection cannot be achieved. (I have often told you, politeness and good-breeding are absolutely necessary to adorn any, or



all other good qualities or talents. Without them, no knowledge, no perfection whatever, is seen in its best light. The scholar, without good-breeding, is a pedant; the philosopher, a cynic; the soldier, a brute; and every man disagreeable) [3]

In another letter, we observe didactic thoughts about the culture and skill of speech, the importance of the art of speech for a person, the responsibility of a person to his words, the ability of the purity of speech to hide many defects, which is the most important destination for the eyes and ears to reach the heart. " Style is the dress of thoughts; and let them be ever so just, if your style is homely, coarse, and vulgar, they will appear to as much disadvantage, and be as ill received as your person, though ever so well proportioned, would, if dressed in rags, dirt, and tatters. Constant experience has shown me, that great purity and elegance of style, with a graceful elocution, cover a multitude of faults, in either a speaker or a writer. For my own part, I confess (and I believe most people are of my mind) that if a speaker should ungracefully mutter or stammer out to me the sense of an angel, deformed by barbarism and solecisms, or larded with vulgarisms, he should never speak to me a second time, if I could help it. Gain the heart, or you gain nothing; the eyes and the ears are the only roads to the heart. Merit and knowledge will not gain hearts, though they will secure them when gained [3]

Chesterfield Philip Stanhope's "Letters to a Son" are of great importance and relevance not only for the history of Western European pedagogical thought of that time, but also for today. Because it reflects the important moral norms of raising a boy, human qualities, and the necessary conditions for becoming a real "gentleman".

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